

CATALOGUE

OF THE

Property and Loan Exhibition

OF THE

Pennsylvania Academy

OF THE

Fine Arts,

1876.

FOUNDED 1806.

Catalogue 25 Cents.

Admission 25 Cents. Season Tickets, \$1.

PHILADELPHIA:

COLLINS, PRINTER, 705 JAYNE STREET.

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SUBSCRIPTIONS TO THE STOCK of the Academy will be received by the Curator at the office. The shares of Stock are one hundred dollars each.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and receive two admission tickets for each share of Stock.

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The affairs of the Academy are conducted by a President and twelve other Directors, elected by the Stockholders from among themselves.

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The Annual Spring Exhibitions of fresh pictures and other works of art open to the public on the fourth Monday in April, and generally continue open six weeks, during which period nothing can be removed.

The time for receiving works intended for exhibition is from the first Monday in April until the Saturday following. Contributors should send in a notice to the Academy *before* the first Monday in April, of their works intended for exhibition.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls. Works left in the galleries after the close of the Spring Exhibition cannot be removed before the end of the March following, nor can any works be deposited in the Academy during the nine months' recess term, without special permission of the Committee on Exhibition being first obtained.

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A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked in the Catalogue thus *.

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VISITORS.

Canes, Umbrellas, and Parasols *must* be left in charge of the person stationed near the entrance expressly to check and take care of them.

Visitors are particularly cautioned against touching the Statuary, Pictures, or frames.

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PENNSYLVANIA ACADEMY

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FINE ARTS.

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PHILADELPHIA:

COLLINS, PRINTER, No. 705 JAYNE STREET.

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CATALOGUE

OF THE

PERMANENT COLLECTION BELONGING TO THE ACADEMY.

WEST AND ALLSTON GALLERY.

NO.	SUBJECT.	ARTIST.
1	Dead Man restored to Life by touching the Bones of the Prophet Elisha, “And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived.”—2 <i>Kings</i> , xiii. 20.	Washington Allston.
2	David returning Thanks for his Triumph over Goliath,	Schweminger.
3	A Battle Scene,	Vander Meulen.
4	The Cherry Girl,	Van Thol.
5	A Cavalry Charge,	Vander Meulen.
6	Adoration of the Magi. Presented by Paul Beck, .	Andrea Vicentino.
“When they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, frankincense, and myrrh.”— <i>Matthew</i> , ii. 11.		
7	Portrait of Benjamin West, P.R.A., after Leslie's copy of Lawrence,	Thos. Sally, P.A.
8	Pat Lyon at the Forge,	John Naegle.
9	Flower piece,	Campadoglio.
10	Dying Brigand, Mortally wounded, he has fallen, bathed in blood. His carbine and his hat have fallen to his feet. His wife, devoutly believing that there is no crime so great but that repentance and baptism of tears can wash it away, drags the dying man to the foot of the wayside cross.	E. H. May.
11	An Old Head,	Salvator Rosa.
12	St. Jerome,	Van Lint.
13	An Old Head,	Salvator Rosa.

NO.	SUBJECT.	ARTIST.
14	Landing of the Norsemen, Bequeathed to the Academy by the late John H. Towne.	E. Leutze.
15	Dead Game and Dog,	Snyders.
16	Death on the Pale Horse,	Benjamin West, P.R.A.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals; and I heard, as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold a White Horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.

3. And when he had opened the second seal, I heard the second Beast say, Come and see.

4. And there went out another horse that was Red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another; and there was given to him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse; and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold a Pale Horse; and his name that sat on him was Death, and Hell followed with him: And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

11. And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev. ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who at the same time extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. The destruction by wild beasts is represented by a lion and lioness rushing upon a tumultuous group of men on horseback and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and

tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds an eagle and heron are engaged in mortal combat, and on the foreground a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage; his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll." (Rev. vi. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging, and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse with the balances is seen. (Rev. ch. vi. ver. 5.) Christ, crowned, with a bow in one hand and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev. ch. vi. ver. 2.) On the foreground beneath, the serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev. ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the Crusaders to recapture the Holy City.

NO.	SUBJECT.	ARTIST.
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17. Datheen Preaching before the Walls of Ghent, . . . | Wittkamp.

This picture represents the combatants engaged in the struggle for the independence of the Netherlands when that country was under the dominion of Spain, in the 16th century. PIERRE DATHEEN was a Protestant minister, who had labored zealously to establish the Republic. Brave, impetuous and indefatigable, he preached in the churches, in private houses, in the open air, and amid the field of battle. In the above scene, DATHEEN is represented as being mounted on the carriage of a cannon, and inciting his companions to avenge one of their brethren-in-arms—the leader of one of the powerful corporations which had struggled so courageously against the tyranny of Philip II. The warriors are swearing to avenge their chief, at the moment the struggle, to the left, is commencing.

18. Boar Hunt, | Sayders.

19. The Tribute Money (after Rubens), | Thos. Sully, P.A.

"And when they were come, they say unto him, Master, we know that thou art true and carest for no man; for thou regardest not the person of men, but teachest the way of God in truth. Is it lawful to give tribute to Cæsar or not?"—*Mark*, xii. 14.

NO.	SUBJECT.	ARTIST.
20	Banditti among Antique Ruins. Presented by Mrs. J. Ford,	Pannini.
21	Interior of a Cathedral by Torchlight. The figures by Teniers,	Peter Neefs.
22	Landscape,	Unknown.
23	Banditti among Antique Ruins. Presented by Mrs. J. Ford,	Pannini.
24	Full length Portrait of G. F. Cooke, as Richard III. Presented by the friends of the Actor,	Thos. Sully, P.A.
25	The Murder of Rutland by Lord Clifford. Presented by the Leslie Family,	C. R. Leslie, R.A.
	<p><i>Rutland.</i> Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me!</p> <p><i>Clifford.</i> Such pity as my rapier's point affords.</p> <p><i>Rutland.</i> I never did thee harm; why wilt thou slay me?</p> <p><i>Clifford.</i> Thy father slew my father; therefore die.</p> <p style="text-align: right;"><i>Shakspeare, Henry VI., Part 3, Act 1.</i></p>	
26	Landscape. Mercury deceiving Argus. Presented by J. A. Smith,	Salvator Rosa.
27	Portrait of Dugald Stuart, after Raeburn,	J. R. Lambdin.
28	The Evangelist St. Mark,	Domenichino.
29	Landscape,	Salvator Rosa.
30	do.	do.
31	Paul and Barnabas,	Benjamin West, P.R.A.
	<p>“Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them.”—<i>Acts</i>, xv. 12.</p>	
31 a	Peter denying Christ,	P. Janssen.
31 b	Science and Art (Gobelin Tapestry),	Beauvais.
31 c	Saxon Flower Girl,	H. Ulke.
31 f	Landscape,	P. F. Rothermel.
31 g	Prof. Henry,	H. Ulke.
31 i	Marine,	H. B. Brown.
31 j	Nativity,	Attributed to Albert Durer.

COPE GALLERY.

NO.	SUBJECT.	ARTIST.
32	Marine. From the Buonaparte collection,	Joseph Vernet.
33	Marine,	J. Van Os.
34	Portrait of a Young Lady,	
35	Portrait of Mrs. Eliza Davy, of Devonshire, Eng. Presented by Miss M. S. Davy,	John Opie, R. A.
36	Landscape,	Unknown.
37	The Rape of Europa,	Gaspar Poussin.
38	The Frniterers,	Van Asch.
39	The Dutch Gardener,	do.
40	Cupid with a Vase. Presented to the Academy by J. A. Smith,	Schidone.
41	A Dutch Courtship,	Vander Drasback.
42	Flight into Egypt,	Unknown.
43	Samson and Delilah, "And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head; and she began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Samson."— <i>Judges</i> , chap. xvi. v. 18, 19.	David.
44	Cattle at Pasture (after Cooper),	W. McMurtrie.
45	Wayside Inn,	
46	Interior with Figures,	Unknown.
47	Homer reciting his Poems in the City of Argos,	Volozon.
48	Interior of a Dutch Kitchen,	Bertang.
49	Cupid Musing. Presented to the Academy by J. A. Smith,	Schidone.
50	Landscape,	P. Uries.
51	Landscape,	T. Doughty.
52	Sketch of Mrs. Wood as Amina,	Thos. Sully, P. A.
53	Portrait of Washington,	Gilbert Stuart.
54	Interior,	A. Ostade.
55	The Miracle at Cana,	Unknown.
56	Nymphs,	Polemberg.
57	Cavalry Halt. Presented to the Academy by W. H. Stewart,	P. Wouvermans.

NO.	SUBJECT.	ARTIST.
58	Moonlight,	Van Goyen.
59	Portrait of Chas. Wilson Peale,	Chas. Wilson Peale.
60	Portrait of Martin Luther's wife, Catharine Van Born,	Van Lint.
61	Landscape. Presented to the Academy by the Artist,	Russell Smith, P. A.
62	Embarcation of Columbus. Presented to the Academy by Jos. Dugan,	P. F. Rothermel, P. A.
63	Flower Piece,	Boschaert.
64	Portrait of James Northcote,	Robert Sully.
65	Portrait of Nicholas Duval,	Nicholas Duval.
66	Portrait of James Ross,	Thos. Sully, P. A.
67	Landscape, Sunset,	Unknown.
68	Fancy Head. Presented to the Academy by the Artist,	Mrs. Sully Darley.
69	Roman Aqueduct and Moorish Ruins at Alcala, Spain,	Bossuet.
70	Three Cope Brothers,	S. B. Waugh.
71	Landscape,	De Groot.
72	Portrait of Rembrandt Peale. Presented to the Aca- demy by Mrs. Peale as the best portrait of her hus- band,	Rembrandt Peale.
73	Portrait of Caleb Cope, late President of the Aca- demy. Presented by himself,	Henry Inman.
74	Portrait of the Artist. Presented to the Academy by E. Powell,	Angelica Kauffman, [R. A.]
75	Spaniels,	Rademaker.
76	A Wedding—the late Bishop White officiating. Pre- sented to the Academy by Paul Beck,	Krimmel.
77	A River Scene. Presented to the Academy by Mrs. J. Ford,	Van Goyen.
78	Dead Game,	John Fytt.
79	Portrait of Miss Elizabeth Willing Jackson. Be- queathed to the Academy by the late Miss Ann Willing Jackson,	Thos. Sully, P. A.
80	Flower Piece,	Boschaert.
81	Grapes and Peaches,	Raphael Peale.
82	Apples and Fox Grapes,	do.
83	Seaport in Holland,	Storks.
84	Dead Game,	John Fytt.
85	A Belgian Head,	Unknown.
86	Martyrdom of St. Catherine,	do.
87	Musidora. After B. West, P. R. A.,	C. R. Leslie, R. A.

"Warm in her cheek the sultry season glowed,
And robed in loose array, she came to bathe."

Thomson's Seasons.

NO.	SUBJECT.	ARTIST.
88	Virtue directed by Prudence to avoid the Solicitations of Folly. Presented by Paul Beck, . . .	Ang. Kauffman, [R. A.
89	Landscape,	Th. Doughty.
90	Portrait of Mrs. Elizabeth Willing Jackson. Bequeathed to the Academy by the late Miss Ann Willing Jackson,	Gilbert Stuart.
91	Fanny Kemble as Lady Macbeth,	Thos. Sully, P. A.
92	Ganymede—Jove's Cup Bearer. Presented by J. A. Smith,	Guido.
93	Infants Christ and St. John. After Raphael Presented by J. A. Smith,	Unknown.
94	Fete Champetre,	
95	A Country School,	Horremans.
96	River View from the Entrance to a Cavern,	Unknown.
97	Fisherman Putting out to Sea,	Lucatelli.
98	A Dutch Festival,	Unknown.
99	Gentleman and his Valet,	Eckhont.
100	Night Scene—Conflagration,	Honthorst.
101	Canal Scene,	Leukert.
102	Fete Champetre,	
103	Chew's House, Germantown. Presented by the Artist,	Russell Smith, P. A.
104	Landscape. Ray Fishing, etc.,	Lucatelli.
105	Portrait of a Lady,	J. Neagle, P. A.
106	The Death of Athena. Presented by Paul Beck,	Unknown.
107	Embarcation,	H. C. Vroom.
108	Marine (from the Buonaparte Collection),	Joseph Vernet.
109	Fourth of July in Centre Square,	Krimmel.
110	Portrait of William Pitt,	Hoppner, R. A.

WITTKAMP GALLERY.

111	Queen Esther Denouncing Haman to Ahasuerus. Presented to the Academy by friends of the Institution,	C. Schussele, P. A.
112	Portrait of Wm Dilwynn. Presented to the Academy by the Leslie family,	C. R. Leslie, R. A.
113	The Violinist,	Vanderhelst.
114	Portrait of the late Edward L. Carey, presented by Miss Carey,	Thos. Sully, P. A.

NO.	SUBJECT.	ARTIST.
115	Portrait of Robert Morris,	Charles Wilson Peale.
116	Christ's Agony in the Garden,	Aug. Tiron.
117	The Deliverance of Leyden,	J. B. Wittkamp.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. Six thousand persons out of twenty thousand died of famine.

The magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier-pigeons, that the dikes of the Meuse and the Yssel had been opened. The sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a university in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf. He is raising his eyes towards heaven, as thanking the God of his country.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*

- No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.
- No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.
- No. 6. Is a portrait of the Painter, *J. B. Wittkamp*.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave.

NO.	SUBJECT.	ARTIST.
118	Judith and Holofernes,	E. Jacobs.
119	Portrait,	Thos. Sully, P. A.
120	Portrait of John Locke. Presented by C. Pennington.	After Sir Godfrey Kneller.
121	Time and Truth Correcting Love,	Le Brun.
122	Rouget de Lisle, a French officer, singing for the first time the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasbourg, 1792,	G. Guffens.

Rouget de Lisle was a young officer of Engineers at Strasburg. He was a frequent visitor at the house of the Baron de Diedrich, a noble Alsacien of the constitutional party, the Mayor of Strasbourg. A famine prevailed in that city in the winter of 1792. One day, when only some slices of ham smoked upon the table, with a supply of camp bread, Diedrich said to De Lisle, in sad serenity, "Plenty is not found at our meals. But no matter; enthusiasm is not wanting at our civic festivals, and our soldiers' hearts are full of courage. We have one more bottle of Rhine wine in the cellar. Let us have it, and we'll drink to liberty and the country. Strasbourg will soon have a patriotic *fête*, and De Lisle must draw from these last drops one of his hymns, that will carry his own ardent feelings to the soul of the people." The young ladies applauded the proposal. They brought the wine, and continued to fill the glasses of Diedrich and the young officer until the bottle was empty. De Lisle found his way to his lodgings, entered his solitary chamber, and sought for inspiration at one moment in the palpitations of his citizen's heart, and at another by touching, as an artist, the keys of his instrument, and striking out alternately portions of an air, and giving utterance to poetic thoughts. He did not himself know which came first; it was impossible for him to separate the poetry from the music, or the sentiment from the words in which it was clothed. He sang altogether, and wrote nothing. In this state of lofty inspiration, he went to sleep with his head upon the instrument. The chants of the night came upon him in the morning like the faint impressions of a dream. He wrote down the words, made the notes of the music, and ran to Diedrich's house. One of the young ladies played, and Rouget sang. At the first stanza, the countenances of the company grew pale;—at the second, tears flowed abundantly;—at the last, a delirium of enthusiasm broke forth. Diedrich, his wife, and the young officer cast themselves into each other's arms. The hymn of the nation was found.

The new song, executed some days afterwards publicly at Strasbourg, flew from town to town through all the orchestras. Marseilles adopted it to be sung at the opening and adjournment of the clubs. Hence it took the name of the *Marseillaise Hymn*.

NO.	SUBJECT.	ARTIST.
123	The Three Marys,	Schwartz.
124	Portrait of L. David,	Rembrandt Peale.
125	Shipwreck, (from the Buonaparte Collection,)	Jos. Vernet.
126	Portrait of Fanny Kemble. Presented by Mrs. J. Ford,	Thos. Sully, P. A.
127	Death of Abel, <p>“And Cain talked with Abel, his brother; and it came to pass when they were in the field, that Cain rose up against Abel, his brother, and slew him.”—<i>Genesis</i> iv. 8.</p>	Carlo Lotti.
128	Portrait of Denon,	Rembrandt Peale, P. A.
129	Portrait of Rubens, after Rubens,	De Roos.
130	Dog and Heron,	Snyders.
131	Portrait of Charles I. Presented by T. M. Mitchell,	Van Dyke.
132	The Duke of Arno, meditating the Death of his Wife, Parisina,	A. Gastaldi.
133	Cæsar Borgia and Machiavelli Presented to the Academy by friends of the Institution,	Farnffini.
134	The Cardinal and his Friends. View of his Palace in the distance. From the Buonaparte Collection,	Jos. Vernet.
135	Portrait of Houdon,	Rembrandt Peale.
136	Adam and Eve, <p>“And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof and did eat; and gave also unto her husband with her; and he did eat.”—<i>Genesis</i> iii. 6.</p>	Carlo Lotti.
137	Portrait of Charles Kemble,	Thos. Sully, P. A.

GILPIN GALLERY.

NO.	SUBJECT.	ARTIST.
138	Landscape, Evening,	Paul Weber, A.
139	Snow Scene. Presented by J. A. Smith,	Lucatelli.
140	Portrait of Miss Leslie,	Thos. Sully, P.A.
141	Judith with the Head of Holofernes,	Lud. Carracci.
142	Clown in State of Dejection. Presented by Mrs. Vonlengerke,	T. Gonne.
143	The Deliverance of Peter. Presented by the late Paul Beck,	Domenichino, 1605.
144	Marine. Presented by the late Chas. Toppan, . . .	Paul Weber.
145	Portrait of Baron Williams, who accompanied Capt. Cook on his voyage round the world,	Thomson, R.A.
146	Beatrice Cenci,	After Guido.
147	The Recovery,	Carl Hübner.
148	Marine,	J. C. B. Püttner.
149	Poesie. Original in the Corsini Palace, Florence. Bequeathed by Henry D. Gilpin,	After Carlo Dolci.
150	Sibyl. Bequeathed by Henry D. Gilpin,	After Guido.
151	Madonna, called Torregiani or Bridgewater. Bequeathed by Henry D. Gilpin,	After Raphael.
152	A Saint,	Unknown.
153	Madonna and Child. Original in the Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Murillo.
154	Madonna del Fiore. Bequeathed by Henry D. Gilpin,	After Titian.
155	Sunset. Original in the Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Salvator Rosa.
156	Portrait of Mrs. Gilpin. Bequeathed by Henry D. Gilpin,	S. B. Waugh, P.A.
157	St. John. Original in Pitti Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Carlo Dolci.
158	St. Agnes. Original in Cathedral of Pisa. Bequeathed by Henry D. Gilpin,	Andrea Del Sarto.
159	Aurora. Original in Rospigliosi Palace, Rome. Bequeathed by Henry D. Gilpin,	After Guido.
160	St. Cecilia. Original at Bologna. Bequeathed by Henry D. Gilpin,	After Raphael.
161	Samian Sibyl. Original in the Tribune, Florence. Bequeathed by Henry D. Gilpin,	After Guercino.

NO.	SUBJECT.	ARTIST.
162	Madonna between St. Joseph and St. Francis. Original in Uffizi Gallery, Florence. Bequeathed by Henry D. Gilpin,	After Correggio.
163	Sunset. Bequeathed by Henry D. Gilpin,	After Claude.
164	Portrait of Henry D. Gilpin. Bequeathed by Henry D. Gilpin,	S. B. Wagh, P.A.
165	Dog's Head,	Isabelle Badew.
166	Portrait of Col. Fairman. Bequeathed by the late Col. Cephas G. Child,	Thos. Sully, P.A.
167	Portrait of Sir Walter Raleigh. Presented by T. B. Freeman,	Vanderpool.
168	Portrait of Henry Inman. Bequeathed by the late Col. Cephas G. Child,	Henry Inman.
169	Portrait of Carl Steinhauser. Bequeathed by C. F. Hagadorn,	
170	St. Jerome,	Van Lint.
171	Fruit,	Bosehaert.
172	A Group from Raphael's Heliodorns,	C. Vogel.
173	On the Susquehanna,	T. Doughty.
174	Musical Party,	Unknown.
175	Lion's Head,	H. C. Bispham, A.
176	Head of a Female Saint. Presented by Mrs. Burd,	After Carlo Dolei.
177	Pushing out to Sea,	Lueatelli.
178	Interior of an Iron Foundry,	Bas Otis.
179	Destruction of Pharaoh's Host,	Unknown.
180	Dead Game. Owned by Mr. Moore,	
181	Dead Game. Owned by Mr. Moore,	
182	The Guiding Angel,	In marble. Bequeathed by the late Henry D. Gilpin.
183	Diana of Gabii,	
184	Amazon,	
185	Flora,	
186	Bacchus and Ariadne,	
187	Dancing Girl,	After Canova.

SCULPTURE—MAIN CORRIDOR.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
188	Night, bas relief,	Thorwaldsen.	Academy.
189	Autumn, bas relief,	Thorwaldsen.	do.
190	Winter, bas relief,	Thorwaldsen.	do.
191	Napoleon,		do.
192	Raphael, [F. Peale,		do.
193	Franklin Peale. Presented by Mrs.		do.
194	Robert Burns. Presented by J. Gib-		do.
195	Washington Allston, . . . [son,	Cleavinger.	do.
196	Bust,		do.
197	Benjamin West, P. R. A., . . .	Chantry, R. A.	do.
198	Bust,		do. [horn.
199	Thos. Buchanan Read,	Jackson.	Mrs. J. L. Clag-
200	Gen. Baker,		Academy.
201	Judge Hemphill,	Trentanova.	do.
202	Dr. Benj. Rush,	Wm. Rush.	do.
203	Bust,		do.
204	Daughter of Niobe,	After Antique.	do.
205	Canova,	Canova.	do.
206	St. George,	Donatello.	do.
207	Napoleon,	Canova.	
208	C. B. Barclay,	Isaac Broome, P. A.	C. B. Barclay.
209	Bust of Benjamin Franklin, . . .	do.	Academy.
210	Bishop Potter,	do.	C B Barclay.
211	Lafayette, [Great,	Horatio Greenough.	Academy.
212	Model for Statue of Frederick the	Kiss.	do.
213	Sleeping Hermaphrodite,		do.
214	Jernsalem. Presented by Mrs. N.		
	Grigg,	W. Story.	do

"How doth the city sit solitary, that was full of people! how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!

"She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies."

"Is it nothing to you, all ye that pass by? behold and see if there be any sorrow

like unto my sorrow, which is done unto me, wherewith the Lord hath afflicted me in the day of his fierce anger."—*Lamentations*, i. 1, 2, 12.

No.	SUBJECT.	ARTIST.	POSSESSOR.
215	Lurline, or Spirit of the Rhine,	Schwanthaler.	Mrs. H. Farnum.
216	Madonna and Child (Bas relief),	L. Della Robbia.	Academy.
217	Deborah. Presented to the Academy by Morris Patterson, Esq.,	Lombardi.	do.
218	Abraham Lincoln,	Mrs. Ames.	do.
219	Nicholas Biddle,		do.
220	Caracalla,	After Antique	do.
221	Battle of the Centaurs and Lapithæ. Original model. Presented by the Artist,	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytus*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the grasp of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with drawn sword is flying to her assistance. Hercules is also active in the combat.

222	Bacchante,	Ceracchi.	Academy.
223	Penelope,	Rinaldo Rinaldi.	do.
224	Bacchante,	Ceracchi	do.
225	Raphael,		do.
226	H. Cannon. Presented by D. W. Coxe,	H. Cannon.	do.
227	Antique Fragment,		do.
228	Colossal Foot of Minerva. Presented by Samuel Hazard,	Antique.	do.
229	John Quincy Adams,	Hiram Powers.	do.
230	Female Bust,		do.
231	Bust,		do.
232	Washington Irving,		do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
233	Bust,		Academy.
234	Judge Marshall,	Frazee.	do.
235	Bust,	Unknown.	do.
236	Bust,	do.	do.
237	Bust,		do.
238	Bust,		do.
239	U. S. Grant,	J. A. Bailly, P. A.	do.
240	Bust, [Florence,	Unknown.	do.
241	Cast from Gates of the Baptistry at	After Lorenzo Ghiberti	do.
242	Bust,		do.
243	Bust,		do.
244	Washington,	Canova.	do.
245	Gen'l Meade,	J. A. Bailly, P. A.	do.
246	Bust		do.
247	Bust,	Unknown.	do.
248	Bust,		do.
249	Bust,		do.
250	Bust,		do.
251	Bust,		do.
252	Bust,		do.
253	Bust,		do.
254	Bust,		do.
255	Admiral Nelson,		do.
256	Henry Clay,		do.
257	Wm. Cullen Bryant,	Brackett.	do.
258	J. Frazee,	J. Frazee.	do.
259	Vito Viti. Presented by Vito Viti's sons,		
260	Sappho,	After Antique.	
261	Venus de Medici (reduced),	do.	Academy.
262	The Prodigal Son. Presented by J. G. Fell,	Mozier.	do.
263	Antinous,	After Antique.	do.
264	Henry Clay. Presented by D. W. Coxe,	H. Cannon.	do.
265	Cupid Sleeping in Shell,	C. A. Fraikin.	Academy.
265 a	The Nation's Ward,	E. Valentine.	Artist.*
265 b	Bacchus and Faun,		Academy.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
267	Mereury,	After John of Bologna.	Academy.
268	Faith,	Chas. R. Owen.	Artist.*
269	Mignon,	Carl Steinhauser.	
269	aUncle Henry,	E. Valentine.	do.*
269	bPalamon,	H. Kirn.	do.*
270	Equestrian Statuette of Gen. Meade,	J. A. Bailly, P. A.	Artist.
271	Napoleon in Early Life,		Academy.
272	The Bather,	J. A. Bailly, P. A.	Artist.
274	Ogontz, the Indian Chief (alto-relievo in bronze),	do.	do.
275	Bust,		do.
276	Commodus,	After Antique.	Academy.
277	Spring,	E. D. Palmer.	do.
278	Hero and Leander,	Carl Steinhauser.	do.
279	Proserpine. Presented by J. Livezy,	Hiram Powers.	do.
281	Isaac P. Davis,	Cleavinger.	do.
282	Head of a Child,		do.
283	Son of Niobe,	After Antique.	do.
284	Minerva,	do.	do. [Hull.
285	Mrs. Commodore Hull,		Estate of Mrs.
286	Alexander Hamilton,		Academy.
287	Nicholas Biddle,		do.
288	Hebe,		do.
289	Judge Hopkinson,		do.
290	Washington,		do. [horn.
291	Bust of a Gentleman	Bartholomew.	Mrs. J. L. Clag-
292	Wm. Strickland,	Gevelot	Academy.
293	Mathias W. Baldwin,		do.
294	Summer, bas relief,	After Thorwaldsen.	do.
295	Spring, do.	do.	do.
296	Morning, do.	do.	do.
297	Steam and Electricity. Original Model for the Sculptured Decora- tions over the Entrance to the General Post Office at Washington,	Butti.	do.

CATALOGUE

OF

THE LOAN EXHIBITION.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
298	Mary, Queen of Scotland, . . .		R. N. Toppan.
300	View in the Black Forest, . . .	Paul Weber, A.	Harrison Earl.
301	Moonlight,	I. L. Williams.	
303	Horse Market,	Peter Van Bloeman.	Academy.
304	Attack of Fort Fisher,	Xanthus Smith, A.	Mrs. S. Harrison.
305	Retreat of the British at Lexington and Concord,	S. J. Ferris, P. A.	Artist.
306	Orestes pursued by the Furies, .	W. Bonguereau.	Mrs. S. Harrison.
307	View in Scotland,	J.N.T. Vanstarkenborgh	Harrison Earl.
308	Jephthah's Daughter	Helen Saunders.	Artist *
309	Watching the Rover,	Geo. C. Lambdin, P.A.	do.*
310	G. F. Cooke as Falstaff (water color),	C. R. Leslie, R. A.	Academy.
311	" " " Othello, "	do. do.	do.
312	" " " Richard III., "	do. do.	do.
313	Portrait,	T. Henry Smith.	Mr. John Mason.
314	Study (Fete d'Espressione), . . .	Henry Regnault (killed at the siege of Paris).	Alfred Bujac.*
315	View in Westphalia,	J.N.T. Vanstarkenborgh	Harrison Earl.
316	Landscape,	I. L. Williams, P. A.	Artist.*
318	Landscape,	De Nitis.	H. P. Borie.
319	Gaelic Archers,	Guinier.	Harrison Earl.
320	Female Curiosity,	Rorrge.	do.
321	The Music Lesson,	D'Apvril.	do.
323	Sheep at Pasture,	Brissot.	do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
324	Coast Scene in Algiers, . . .	Pasini.	H. P. Borie.
325	Landscape,	Sorbi.	do.
326	Cavalier Reading,	Agrassot.	do.
327	Peasant Boy,	Michetti.	do.
328	Peasant Girl,	do.	do.
329	Natural Bridge, Virginia, . . .	Amateur.	R. N. Toppan.
330	Portrait of a Lady,		do.
331	Portrait of a Gentleman,	Harding.	do.
332	View in Bavaria,	Philip Weber.	Harrison Earl.
333	The Capture (Gil Blas),	Compte Calix.	R. N. Toppan.
334	The Robbers' Cave (Gil Blas), . .	do.	do.
335	American Forest Scene,	Geo. Hetzel.	Harrison Earl.
336	Cattle Scene in Holland,	W. T. Vanstarkenborgh	do.
337	Portrait of a Lady,	Eicholtz.	do.
338	Portrait of a Gentleman,	Wm. K. Hewitt.	Jas. S. Martin.
339	View, Chateau Egremont,	Leon Fleury.	Harrison Earl.
340	The Departure (Gil Blas),	Compte Calix.	R. N. Toppan.
341	The Bride (Gil Blas),	do.	do.
342	Interior of a Stable,	Verschnur.	Harrison Earl.
343	Fruit,		Jas. L. Claghorn.
344	Alpine Scene,	Amateur.	R. N. Toppan.
345	Consultation,	Dupray.	H. P. Borie.
346	Portrait of the late Chas. Toppan, Esq.,	Lawson.	R. N. Toppan.
347	View near Fisher's Landing, . . .	Carl Weber.	Harrison Earl
348	A Guard,	Vibert.	Wm. R. White.
349	Prussian Troops on the March, . .	Swobach (1681).	Harrison Earl.
350	Study Figure,	Goupil.	Wm. R. White.
351	A Change for the Better,	Geo. B. Wood, Jr., A.	Artist.*
352	Portrait,	Merle.	R. N. Toppan.
353	Charity,	do	do.
355	Charge of Cuirassiers at Reichoffen,	E. Charpentier.	Harrison Earl.
356	The Old Bean,	Serre.	do.
357	Portrait of a Lady,	De Francia.	R. N. Toppan.
358	View in Bavaria,	Carl Weber.	Harrison Earl.
359	The Knitter,	Meyer Von Bremen.	Wm. R. White.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
360	Starting for the Chase,	DuMolins.	Harrison Earl.
361	Interior of a Studio,	Arnaud.	do.
362	Roadside View,	I. L. Williams, P. A.	
363	Watching through the Casement, .	P. C. Compte.	Wm. R. White.
364	Presumption,	F. Willems.	do.
365	Beecher's Falls, White Mountains, .	Herzog.	do.
366	The Pet Parrot,	Lassalle.	Harrison Earl.
367	Gathering Sea Moss,	A. J. Nenrdle.	H. P. Borie.
368	Portrait of a Gentleman,	John Neagle.	Harrison Earl.
369	Peasant Cottages,	De Vieuville.	H. P. Borie.
370	Reflection,	A. Toulmouche.	Wm. R. White.
371	Environs of Rome,	Albert Hertel.	Harrison Earl.
372	Spanish Smugglers preparing for a Start,	Jules Worms.	do.
373	Street Scene in Spain,	Rico.	H. P. Borie.
374	The Antiquary,	Castres.	do.
375	Portrait of a Lady,	John Neagle.	Harrison Earl.
376	Musing,	Joulin.	do.
377	Field Sportsmen,	Goubie.	H. P. Borie.
378	Spanish Dance,	Peralta.	do.
379	Pastel,	Merle.	R. N. Toppan
380	Two Pages,	Roybet.	H. P. Borie.
381	Study,	Goupil.	do.
382	Sunset,	Benneckstein.	Harrison Earl.
383	The Snow Shoveller,	J. G. Brown.	Academy.
384	The Strategists,	Dnpray.	H. P. Borie.
385	Maternal Felicity,	Rudolph Epp.	Harrison Earl.
386	Landscape,	T. Donghty.	R. N. Toppan.
387	The Wounded Bear Hunter,	Tidemand.	Harrison Earl.
388	The Pet,	Boldini.	H. P. Borie.
389	Peasant Girl,	Michetti.	Wm. R. White.
390	Crayon Head,	W.H. Furness, Jr., P. A.	R. N. Toppan.
391	Drawing,	Meyer.	Academy.
392	Field of Agincourt,	do.	do.
393	Napoleon,	do.	do.
394	Portrait,	Mary Franklin.	Artist.
394	aChristians Crossing,	Jos. John.	do.

NO.	SUBJECT.	ARTIST.	POSSESSOR.
395	Portrait of a West Point Janitor, .		Mrs. U. S. Grant.
396	Philadelphia Library, . . .	Geo. B. Wood, Jr., A.	Artist.
397	Creek Scenery,	I. L. Williams, P. A.	
398	Booth as Richard III., . . .	Henry Thomas.	Academy.
399	Ludwig, King of Bavaria, . .	W. Kaulbach.	do.
401	Sheridan's Ride,	T. Buchanan Read.	Union League.
402	Lake George,	J. W. Casilear.	R. N. Toppan.
403	Gil Blas in the Robbers' Cave, .	John Opie, R. A.	Academy.
403	aOriginal Study for "Pat. Lyon .	John Neagle.	I. L. Williams.
404	The Mameluke,	Meyer.	Academy.
404	aOcean Breezes,	N. Jocelyn.	Artist.
405	Battle,	Meyer.	Academy.
405	aInnocence,	Jos. John.	Artist.
406	Twilight Talk,	Geo. C. Lambdin, P. A.	R. N. Toppan.
407	Theft of the Golden Fleece, . .	Miss C. A. Drinker.	Artist.
408	Washington closing a Masonic Lodge with the Benediction, . . .	E. Leutze.	J. A. Riston.*
409	Chas. Wilson Peale,	Chas. Wilson Peale.	Mrs. S. Harrison.
410	Christ Rejected,	Benj. West, R. A.	do.

DESCRIPTION OF WEST'S GREAT PICTURE, CHRIST REJECTED,

NOW ON EXHIBITION AT THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS.

BENJAMIN WEST's colossal painting, known as *Christ Rejected*, has been by general consent pronounced the finest production of his genius, and its excellence is the more remarkable as the artist had nearly attained the venerable age of eighty when he undertook the herculean labor of covering this enormous canvas. Critically considered, it is worthy of the highest commendation, and would rank high in any epoch or School of Art. For conception, composition, drawing, expression, dramatic effect, and all other requisites of high historic art, it is equally remarkable.

The artist has succeeded in the one most essential quality of an historical painting—he has told the story clearly, so that a description of the action and the characters may almost be regarded as a work of supererogation. The central point of interest, the figure of our Saviour, so difficult to portray and so seldom successfully rendered, in this picture realizes our highest conceptions; the divine resignation ennobles the human suffering. The bound hands loosely hold the derisive semblance of a sceptre, the serene brows bleed under the crown of thorns, while the patient shoulders are receiving the added mockery of a regal mantle. Near by stands a man with rods, ready to inflict the scourging by which Pilate hoped to appease the wrath of the multitude, while in the foreground lies the instrument of an ignominious death to which the fanaticism of the Pharisees condemned Jesus. Standing in front of Christ, with hand outstretched toward him, Pontius Pilate appeals to the people whether they will not select him as the criminal to whose liberation they have a right at that feast, but their cager faces and uplifted hands reject Christ, and demand Barabbas, who, bared to the waist, with hands bound behind him, stands at the opposite side of the picture, near the prison portal, looking out sullenly yet hope-

fully from beneath his villanous brows. In close proximity we see the two thieves in shackles who subsequently suffered with our Saviour on Calvary, their final behavior on the cross already foreshadowed by their contrasted expressions of countenance. Prominent in the centre of the picture stands the richly-apparelled High Priest, Caiaphas, who, with extended arms, suiting the action to the word, leads the cry of "Crucify him ! crucify him !"

Among the infuriated multitude appear some of Jesus' followers: Joseph of Arimathea, with calm grief, watches the course events are taking; James the Less, younger and more hopeful, with clasped hands and parted lips, breathlessly awaits the decision; while Peter, already ashamed of the desertion of his Master in the hour of trial, weeps bitter tears of repentance. In the foreground a group of female friends and disciples openly express their distress. Mary Magdalene, kneeling upon the arms of the cross, hopes by her demonstrative sympathy to impart a ray of comfort to her Lord. Mary, the mother, already finds a son in John the Beloved Disciple, who supports her and sympathizes with her maternal grief. Mary, the wife of Cleophas, and other pious women of Galilee, form a lamenting group around her. Another weeping spectator of the scene is the wife of Pontius Pilate, who stands in the gallery beneath the central arch. She remembers her dream, and is depressed by many forebodings. She is accompanied by Herod, the grave man robed in royal purple; and attended by a few of the military guard.

In the foreground, to the left, a gigantic executioner, hardened by his trade into indifference to the interest of the moment, is explaining the mode of crucifixion to two boys, who shrink from him with horror. On the steps of the platform upon which Christ is arraigned, stands, with his family, the centurion, who, at the crucifixion, confessed, "Truly this man is the Son of God." The artist has skilfully designated the period of time and the ruling power by introducing a Roman soldier bearing a standard, upon which is carved the bass-relief of the Roman Emperor Tiberius, with the inscription—IMP. CÆS. TIBERIUS. The extent of the Roman sway over the nations of the earth is intimated by the barbarian dress and features of the soldier.

The architecture of the Judgment Hall, or Prætorium, is of a solemn and dignified character, befitting its purpose. The two opposing porticoes adorn the fronts of

"A palace and a prison on each hand."

The gallery in front of the arches in the background is filled with spectators agitated by conflicting emotions, but it is unnecessary to particularize them further. It cannot be denied that no composition in the whole range of Art has more completely mastered the difficulty of combining such an abundance of material without producing any impression of superfluity. The canvas measures seventeen feet in height by twenty-two feet in length,

and contains over a hundred figures, but they are introduced with so much skill that not one obtrudes itself to the detriment of another more important, not one is felt to be unnecessary to the narration of the story.

There has long existed a tendency to underrate the merit of this artist's productions, but its origin is clearly traceable to the jealous rivalry of Haydon and his literary adherents. The Prince Regent of England, afterwards George IV., was under this influence, and when he became king, in the course of some alterations at Windsor Castle, he ordered a number of West's pictures to be placed among refuse material in a lumber-room. Sir Thomas Lawrence, the artist, who had succeeded West as President of the Royal Academy, happening to be present, remarked, "Your Majesty will pardon me, but allow me to say that there is no artist living who is competent to replace them with productions of equal merit." It is needless to say that their destination was changed. Of the work before us the Rev. Sydney Smith said, "I can preach you no better sermon than that picture."

Benjamin West is eminently worthy of being regarded with affectionate interest by all, but more especially by Philadelphians who have pride in their native city and the distinguished men who have reflected honor upon it by their worth or genius. He was born so near Philadelphia that he may fairly be claimed as a citizen. The farmhouse at Springfield, just beyond Darby, in which he first saw the light a hundred and twenty-seven years ago, still stands, an object of veneration to those who are curious in such matters, and it is to be regretted that they are not more numerous.

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